

I'm an Australian mastering engineer based in Seattle, and a graduate of Berklee College of Music's prestigious Music Production and Engineering program. I've worked in some of the world's finest studios and refined my approach under mentors like Jonathan Wyner (Pink Floyd, David Bowie), Sean Slade (Radiohead, Pixies), and John Storyk (Electric Lady Studios, Jungle City Studios). In addition to mastering over 1,700 releases, I contribute essays to Sound On Sound, SonicScoop, and Production Expert—exploring the creative psychology behind mastering and what it truly means to finish music well.

My passion lies in both the artistic and technical sides of mastering—ensuring the music leaving my studio doesn't just sound exceptional but fully resonates with its audience. At the heart of my work is a balanced, thoughtful method developed over years of experience, focused on preserving emotional impact, achieving beautiful translation across all systems, and delivering results that remain timeless.

When you work with me, you're not just hiring a mastering engineer; you're gaining a dedicated partner who's as invested in your music as you are. I don't rely on intermediaries or assistants—it's just your music and my ears, ensuring every detail receives my full attention. This personal, hands-on approach fosters honest collaboration and keeps your artistic vision at the center of every decision.

Over my career, I have mastered every genre from DIY independent folk to major label pop. My credits include Platinum and Gold certifications, as well as songs that have reached #1 on several iTunes charts. These tracks have charted on Billboard, the UK Top 40, and received radio play on Hot97 and BBC Radio 1, reaching hundreds of millions of listeners. I am a voting member of the Audio Engineering Society and I am among the select number of engineers authorized to offer Apple Digital Masters for Apple Music. My studio setup combines Audeze LCD-X headphones with a professional monitoring system, featuring the Lynx Hilo AD/DA converter and ATC SCM45A Pro active loudspeakers.

My downtime isn't about constant productivity anymore; I've learned to manage the freelancer's dilemma: to step back, pay attention, and return to what feels essential and genuinely helpful. Between sessions, I spend quiet time with my wife Maya and our dog Ozzy, or read with coffee in hand. I meditate daily—a Vedic practice anchored in stillness and the unified field—and I practice Kōdō, the Japanese incense ceremony, as a way of listening more deeply to the ephemeral. I'm also a deep admirer of Jung, whose work on archetypes, shadow integration, and the idea of art as a projection of the unconscious continues to shape how I understand sound, emotion, and meaning.

I still love producing my own records, writing poetry, and reading. Literature,

cinema, and music have always been profound sources of guidance and inspiration throughout my life. A few favorites are Don Quixote, On the Road, and Crime and Punishment. Favorite films include 2001: A Space Odyssey, Chinatown, and Withnail and I. And my favorite album is Pet Sounds, followed by both volumes of Aphex Twin's Selected Ambient Works and Burial's Untrue. In 2019, I released a collection of my poetry called Opening, along with my solo album, The Blue Shore of Silence. My most recent solo release is a single called Home.

I wrote The Wright Balance Method as a personal philosophy of mastering, listening, and letting go. No signup, no obligation—just something I wanted to share.

I don't have all the answers, but I've learned a lot along the way—and I'm always happy to share what's helped me. If you're working through something, creatively or personally, feel free to reach out.